

Dance Moves

Sept. 10, 17, 24; Oct. 1, 8, 15, 22 & 29; Nov. 5, 12, 19 & 26
Class begins at 8P and Open Dancing at 8:50
220 E. Commercial Blvd Lauderdale by the Sea

German-American Club Monthly Dance

Sept. 18, Oct. 16 & Nov. 20, 2010
Class begins at 7:30; Open Dancing at 8:30
6401 Washington St Hollywood

Special Events:

Angel Figueroa returns on October 16th
Coral Ridge Mall with the SFSDS on October 23rd
Orlando Squeeze- Daytona Beach, FL

SFSDS Contact Information
954-432-0324
sfdsDance@aol.com
www.sfsds.com



Steve Morris

New Dancers' Experience

Take one shy, insecure man, whose only dancing experience was "freestyle"; introduce him to "structured" dancing, & 1 ½ years later you hear, "Dancing profoundly changed my life....brought me out of my shell. I'm sorry I didn't do it 20 years ago." You may be listening to Steve Morris' synopsis of his dancing experience.

Steve has found dancing is a good way to meet people who are friendly, encouraging, complimentary, smiling, happy, & accepting of everyone, regardless their social status. "If you want to be happy, hang with happy people. Enjoy people's good side & the human contact often missing in this age of computers. And, you don't have to be the best dancer to have fun."

Steve enjoys life; dancing helps make this happen. Sometimes Steve goes dancing when he's feeling "down & out", but when the adrenalin kicks in he's energized & loving the feeling. On those nights he goes home smiling!

Fall Newsletter

The Beach Boppers of Orlando 21th Annual

ORANGE SQUEEZE

Oct. 28 thru Oct. 30st, 2010

Plaza Resort & Spa on 600 N Atlantic Avenue
Daytona Beach, FL 1-800-874-7420

Room rates are \$112 per night. Mention Beach Boppers when making reservations. Smoke Free Ballroom

'TIL SEPT. 30, 2010 WEEKEND TICKETS ARE \$50.00

RATES AFTER Sept. 30, 2010; \$55.00 WEEKEND & \$25.00 DAILY
Dancing starts at 12:00 pm on Oct. 28 (Thursday) by the Ocean

For more information contact: Jerry Munson 407-671-1197

From the President's Corner...

Lately there have been several discussions about music and specifically musicality both through workshops and printed articles. In July we had an excellent set of workshops during the visit to South Florida by Mario Robau. In one of his workshops he helped us understand what musicality is, what it means and how, in his interpretation, it works. Alan Goldfarb wrote an informative article in the SFSDS newsletter about musicality. But what I want to convey to our members and guests is more along the lines on music appreciation.

Music appreciation can be a broad topic with many sub categories of the topic and many more perspectives as to the subject matter. Consider this as my personal perspective on music appreciation and I'll narrow the subject down to a digestible size and call it "Music Appreciation or The Lack Thereof". I feel that this is an important topic to discuss in this medium since music is a major portion of the considerations of what we do in the world of dance and how we do it. Music is every bit as important to the dance as the dance itself. It isn't as hard as the question "What came first, the chicken or the egg?" If asked what came first the music or the dance I would have to say the music. Simply stated the music dictates the dance. You only have to listen to the music to know what dance is best suited to it. The dance is designed to fit the music and as dancers we fully understand the concept. What I want to focus on in "Music Appreciation or The Lack Thereof" is more about our club dance music, where it comes from, who it comes from and how it all relates to appreciation by us as dancers.

When I speak of where music comes from I want to narrow it down to "where" we as individuals gain access to the music that is out there. That is to say we don't think in terms of getting music from composers, artists and producers but more from the purchase at music stores, downloading from the computer or it is exchanged among friends in one form or another. To make all this relevant to us as a group of dancers in a dance organization, I'll focus on the music provided at the SFSDS dances and narrow it down even more to "who" the music comes from.

The SFSDS for as long as the organization has been in existence has had music at our dances provided by various Djs in our area. Each Dj that has played for our dances has come armed with their own library of music that they have accumulated over the time that they have been a Dj. The music that has been played for the SFSDS has involved various genres of music that "fits" the styles of dance that we practice. West Coast Swing, East Coast Swing, Hustle, various country dances, Salsa, Night Club 2-Step and the occasional ballroom Dances have all been in the repertoire of the Djs that have played for us. It isn't hard to see that a Dj needs to be prepared for any type of occasion and any type of music likely to be asked for at an occasion. Aside from the equipment and the associated costs that a Dj needs to get work, the music is the next biggest cost. The cost of music is ongoing due to the fact that the music is forever changing and the cost in dollars and time is more of a maintenance cost than the equipment. Dj equipment will last a Dj for years but music can change from hot to cold in a month's time. With age the music can be looked upon as a time capsule, a fond or not so fond memory, just an old song or a standard. One example of a standard is White Christmas by Bing Crosby which, no matter how old it gets, it is the most loved Christmas song and best seller ever, though not exactly a dance tune.

When a Dj takes on a gig, he/she has to take into consideration what type of event it will be and then compile the appropriate music for the occasion. In our case the music requires all of the above. A Dj providing the tunes for our club dances needs to be prepared to play every genre of music, new and old, fast and slow and not just once but each at different intervals during the dance. That's a lot of music to carry around. Thanks to the makers of CDs and computers and iTunes, music libraries have become more manageable and less cumbersome. But still, a Dj armed with the largest inventory of music must select from all that he/she owns the music right for the occasion. We as dancers and lovers of music need to remember the effort it takes by our Djs to play for us.

Continued ~ From the President's Corner

As I narrow down some more, we have had of late several instances of complaints about the music at our dances. We have had complaints about all our DJs as well as music we have played from our library at times when a DJ was not playing. The complaints have run from one end of the spectrum to the other. The most common are that the music is either too low energy, too high energy and "Who the hell asked to play that"!

My answer to those complaints are that if you don't like a song you should either; sit it out and wait for one you like better; take the time to go talk to a friend; go get something to eat or drink; take a toilet break or challenge yourself and dance it anyway. It won't last forever and it's not likely to cause you to lose your hearing or kill you. I'm not saying you can't complain but am asking you to consider this. For every song you don't like to hear, someone else does; for every song you can't dance to, someone else can; for every song that you think is too old, someone else relives. We have even had people walk out because they didn't like the music, which leads me to believe that they expected something other in the way of genre than what was being played. My point is that it is not all about YOU! I as well as the other board members want feedback on all operations of our events. But for someone to yell across the dance floor to change the music because he/she didn't like it is nothing less than being rude and selfish towards their fellow dancers and demonstrates a "Lack of Appreciation" for the time, effort and expense to put music together for the enjoyment of all. There is absolutely no way the music can be customized to suit every individual's taste 100%. Music is subjective. Not all songs are killer dance tunes to everyone. Take it for what it is. A night of dancing will provide over a hundred songs to enjoy and dance to. The pleasure or displeasure of your evening shouldn't hinge on a couple of your least favorite tunes. I seem to recall the lyrics of a song with the directive of "Shut up and dance!" Is that tune still around?

JB



Just Say "Yes" (Maybe) *by Kelly (Buckwalter) Casanova*

"Would you like to dance?" These are the five most common words heard at any swing dance, yet for many people the emotions that come up when they speak these words are overwhelming. Face it no one likes to be rejected. I know from experience when I was in high school and college I was NEVER asked to dance. Since I had the misfortune to have very beautiful roommates, whenever a guy approached me I discovered that he usually wanted the name or phone number of one of my girlfriends, very humiliating.

So I soon learned if I wanted to dance I would have to ask a guy. So I did. And most of the time they said "No." (They really did! My mother tells me I was just a late bloomer...) Fast forward a few years to my introduction to the swing scene. I discovered that everyone asks everyone else to dance and guess what? Having been rejected all those years I vowed I'd NEVER say no ... well, almost never.

Over the years I've modified my "never" to allow me off the hook under the following circumstances:

- The person asking me to dance is under the influence of a reality altering substance.
- The person asking me to dance has hurt me physically or emotionally in the past.
- I am tired/ill or I've stopped dancing for the night. (Then I ask them for a rain check and try to remember to find them the next time and ask them for a dance first).
- I want to finish watching some incredible dancing (So I ask if they would mind if we waited until the next dance).
- I can't do the dance they want to dance to the music playing (So I ask them later), or
- I've already promised the dance to someone else (So I arrange to find them later), or

- I am on a date and want to spend time with just my date.

I figure it's only about 3 minutes, it can't be all that bad, and maybe I'll make a new friend or learn something new. Besides the more I learn about the dance, the easier it becomes to compensate for both my mistakes and my partner's mistakes. Since a lot of people have told me they are terrified to ask anyone to dance and they feel like leaving when someone does reject them, I figured if I repeated some of the rejections given me, maybe some of you will realize that if you get rejected, a lot of the time it is more a reflection on the other person than it is on you!

Note: Although obviously I have been rejected by guys, I assume that people are people, and probably you guys have gotten some of the same responses that I have. My guess is that women reject men just as much as men reject women - what do you think?

Anyway here are the responses for your amusement. By the way, lest you think that once you've been labeled a "good" dancer no one will turn you down or be rude to you, think again. The following responses were said to me after Dominic Yin and I had won the U.S. Open and I had been judging and teaching for over 10 years. My questions: "Would you like to dance?" The responses:

- "Nah-I'd rather smoke a cigarette."
- "Ask me next year."
- "Only if you can follow."
- "No, I haven't seen you dance yet.", "Are you any good?"
- "Only if you're in the next contest."
- "I don't dance with people who don't take from X."
- "Only if you've been dancing longer than a year."
- "As long as you don't try to lead."
- "No, I think X is going to ask me to dance."
- "Not now, come back later and I'll see."
- "Maybe, where are you from?"
- "No, there are too many good dancers here I want to dance with."
- "No, you'll make me look bad."
- "How come you're asking me?"
- "I don't like to dance with locals at conventions." (EEK! I think I've been guilty of uttering this one too? Mea culpa! Oh well, no one's perfect ...KB).
- "Are you sure you want to dance with me?"
- "No, I learned from someone else"
- "Does this mean you want to sleep with me?"
- "No, not until I've finished my (pick one) drink/cigarette"
- "Well, I guess so."
- "Maybe, who's your teacher?"
- "Might as well, there's no one good here tonight."
- "No, I was just going to ask X to dance."
- "No thanks, I'm tired and I'm saving myself to dance with the good dancers."
- "I don't dance with (pick one) teachers/students/competitors."
- "I'd rather dance with X."
- "Only if you'll tell me the name of that woman over there"
- "Only if you're single"
- "Maybe, how long have you been dancing?"

And last but not least, my all time favorite: "I don't know." (What the heck does that mean?). So what's a good response to the questions, "Would you like to dance?" Well, here are some of my favorite responses:

- "I'd love to."
- "Thanks I was hoping you'd ask me."
- "Of course."
- "Sure."
- "I was just going to ask you!"
- "I'd be delighted."
- "Yes, thank you."
- "I've been waiting all night for you to ask me!"

And remember folks, use common sense. Ask the people who look like they want to be asked (I think those NGSDC "Ask me" buttons are a fantastic idea!) Don't go for the lovers in the corner or the person involved in an intense conversation. If I see a woman I don't know with a good male dancer, I always ask her first if I could ask her partner if he could dance with me, and when my partner said sure, the guy just took my hand and pulled me onto the floor. When I asked him why he didn't ask me he said, "Why? Your partner said it was ok, didn't he?"



Let's Hear It For Tepid Social Dancing!

by Kelly (Buckwalter) Casanova

Nine out of ten times that I'm asked to teach a series of workshops somewhere I'm requested to teach one entitled "Hot Competition Moves!" I cringe every time I hear that phrase. Not that I have anything personal against "hot competition moves" by themselves. It's just that I prefer to see them performed by hot competition dancers at hot competitions rather than by average social dancers at local swing dances.

Why? Because by nature, hot competition moves are often very difficult, require excellent technique, involve a degree of risk to the human body (usually mine!), and most importantly, are not necessarily leadable.

I think it is wonderful to see some of the current top competitors strut their stuff in competitions, exhibitions, or with appropriate partners on the social floor. It's very entertaining to watch new, difficult, and complicated combinations done well. Such creativity provides interest for those of us who think we've almost seen it all, and helps to set higher standards.

What I do not like about these types of workshops is that it gives the impression that these moves are what the average social dancer should be trying to execute on the social dance floor. No matter what an instructor says to a class, participants will always attempt to try their new material that night on some unsuspecting partner (who could really blame them?).

Now here's where I'll probably get a lot of people mad at me. Usually "hot competition moves" translate into patterns, not syncopations. As a result, the largest group of offenders then becomes leaders who are usually men. So before all you guys call and write to me about insensitive women who impose fancy syncopations on you and refuse to follow, and attempt to back-lead you through 22 count underarm turns,

let me stop you right here. I agree with you. Such followers are insensitive and rude. But rarely do they hurt you with their insensitivity, right? My focus here is on PAIN. I know I'm silly, but I simply don't like it.

I don't enjoy constantly being wrapped up in complicated, tricky moves that involve oddly placed stops and starts, and then constantly re-wrapped in the other direction with one hand twisted behind my back and another twisted behind my neck and then constantly spun until I'm snapped back into an esoteric wrap that continues on an on, for three minutes. Now, occasionally such moves, or portions of such moves, are entertaining. Especially when they're executed cleanly by "hot" competition dancers. **No problemo.** These leaders make me look good (thank you!), and they also fit the move to the music.

When, however, an average social dancer has just learned said move 30 minutes ago in a workshop and then proceeds to practice the same twisty-turny, tricky, esoteric 42 count combo on me to "Baby Likes to Rock It" at 166 beats a minute, and then hits a line when the music doesn't break, and then misses a break because they are in the middle of executing (I use the literal meaning here...) said "hot" move, I do take exception!

Since many "hot" competition moves require advanced knowledge of the step and are therefore not very leadable they're not often appropriate in a social context. Social dancers, by definition, practice social moves...moves that work within the norms of lead and follow, and within the parameters of the music.

For those of you who wish to incorporate "hot" moves into your social dancing, it wouldn't hurt to warn your partner ahead of time, or practice it (now there's a novel idea!) with a willing guinea pig to slow music a couple hundred times before inserting it into one's social repertoire.

So what kind of workshops do I like to teach? My favorite workshops deal with technique. I personally think a great basic whip is about as "hot" as you can get. I feel people are really getting their money's worth from technique classes. After that, a workshop on "Tepid Social Dancing Moves" is my next choice. I even got one promoter to put that title on a flyer!

I think "tepid social moves" are the glue that holds us all together. Flashy moves are great for regular partners to accent, show off, push the envelope, etc. But I don't want a steady diet of that in my social dancing. I want time to play with my partner and actually listen to the music. That's a little difficult when you're all wrapped up without any movement options except your eyebrows! Easy going intermediate patterns allow people to listen more to the music and relate more to one another, and isn't that the point?

One of my favorite dancers is Jack Carey. I think one of the fanciest "moves" he does is a whip to closed, with a tuck and turn, and back to close. But you know what? He plays with me and the music, and since I'm not all wrapped up, I've got a certain freedom of expression with him that I don't always get with partners obsessing with patterns. His dancing is never boring because he constantly entertains me with his sense of rhythm and teamwork, and even though he uses "basics," his dancing is very sophisticated. All his moves are lead-follow; he never, never hurts me; he pays attention to me; and we actually have fun!

The key here folks is good judgment. If you really watch great competitive dancers when they dance socially, you might notice that when they have a good follower that likes to spin, but can't syncopate to save her life, they pull out all the stops and provide a whirlwind show of "hot" moves totally appropriate. But if they're dancing with a partner who doesn't spin well, but is great with syncopations and body isolations, then they are equally at ease (and equally entertaining) simply dancing the basics! The difference is that the really great dancers use good judgment. They know when to do what and with whom

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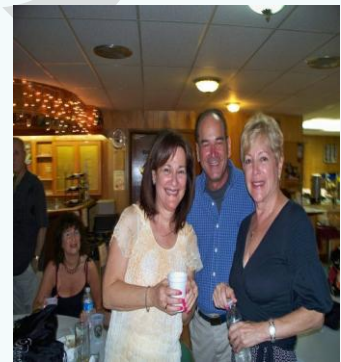
Let's Hear It For Tepid Social Dancing!

to do it with. In other words, they know their abilities, their partner's abilities, and are able to fit it all to the music!

Instructors are often pressured to teach "hot," "new" moves. Such terms sell classes and workshops. I see it as my job as an instructor to educate people that learning moves doesn't really serve you as much as learning to dance. This has not been easy. People who don't know any better often claim teachers who teach the basics "fill" their classes with "useless drills" because they don't "have enough material!" These kinds of comments can be very disheartening to a good instructor. The mindset that is constantly focused on new "stuff" (whether it's patterns or syncopations) loses out on the ability to improve technique and quality.

I believe providing workshops where participants can never hope to really master the material and incorporate it successfully into their social dancing doesn't do social dancers a service. So ask your local teachers and promoters for "hot competition moves" and that's what you'll get. Ask them to teach you to dance, and maybe you'll find that's a whole lot more rewarding.

So let's hear it for workshops that offer truly leadable, social, easy going "tepid" moves and leave the "hot" stuff for private lessons, routines, and regular partners! (Boy. Am I going to get mail on this one...)



National
FastDance™
Association



Sept. 2010 Letzia Bertelle, Louise Bing, Ira Bromberg, David Cohen, Cleaette Fritz, Laurie Hatch, Rainey Hayes, Diane Hurwit, Aixiang Liu, Karen Luginbuhl, John J Mann, Lloyd McAvoy, Mike Niewoonder, Fran Rizzo, Gary Wallach, Jody Wayne **Oct. 2010** Mimi Alonso, Fran Bauer, Donna Bellis, Paula Beveraggi, Lisa Boening, Laura Breig, Sharyn Brooks, Marty Charney, John Cherry, Tommy Colletti, Marcia Colon, Robert DeCarlo, Jack D'Elia, David Eigen, Lyn Friedman, John Gomolka, Joan Handelsman, Connie Hardy, Matthew He, Laura Hutt, Steve Morris, Donna Pacitti, Jack Pellingier, Steve Reoch, Hal K. Ross, Jan Seagrave, Dennis Sills, Ruth Sommerfeld, Rudy Spadaro, William Spencer, Georgie Stark, Jerry Stein, Larry H. Tanaka, Joel Weingast, Richard Wernick, Joey Williams

About Us and What Your Membership Means...

The South Florida Swing Dance Society was incorporated as a Not-For-Profit Corporation in 1992. Since then the SFSDS has been a major player in developing the dance community into a diverse group of dance genres that serves a community equally as diverse by the composition of our neighborhoods. The SFSDS is governed by an elected Board of Directors that has full authority to conduct business of the organization as well as to create and enforce the general regulations and specific by-laws of the organization. New members are encouraged to get involved with the operations and functions of the club to better understand the purpose and goals of the club for the mutual enjoyment of our members and the dance community.

Your membership in the SFSDS has brought the club roster to the second highest level of members in club history. Currently at 300+, 2009 saw the club all time high membership of 430 who's members were spread out over the South Florida Peninsula involving the east and west coasts of Florida. Your membership card entitles you to fee discounts on admissions to all SFSDS owned and operated dances as well as discounts to dance venues operated by participating merchants and studios. The savings on these admissions far exceed the cost of your membership which is only one of the many reasons to be a member. We encourage you to take full advantage of your membership and to be an informed member by subscribing to the club's electronic newsletter and postings that keep you up to date on what's happening in and around the dance community. We ask that all new and existing members give consideration to being a volunteer in helping the various committees in carrying out their duties and meeting the goals of our organization. The official website for the club is www.SFSDS.com and you can get additional information as well as contact the Board at SFSDSDance@aol.com.



mario robau workshop feedback

Yes, I would take more workshops next time.

I really enjoyed the weekend. Mario explained everything so it was understandable and he was fun as well. It was nice to hear some theory, etc., behind some of the dance moves and not just go through the motions of trying to learn steps/routines. I would take another workshop next year.

I can't think of anything to improve the workshop at this time.
In a word: FABULOUS!!!

I love the fact that he focused on technique, not patterns (I am tired of patterns). So many of us are ready to tweak our dancing to make it better and that means going over technique.

I learned all kinds of stuff I never get to learn at a regular class, and he's better than the instructors at many of the workshops I've attended.

Mario is incredibly informative, but also funny, so the class is enjoyable and memorable. I'll never forget the background "picture" he gave for when it's OK for the follow to "drive" and when it's not OK. Hahaha!!!

Mario is simply top-notch. I will never pass up a workshop that he is teaching. I would absolutely do it again!! Thanks for bringing him down. I really loved it!

Regarding your workshop weekends in general: I just want a teacher (or teachers) that is/are really good at what they do. I want more technique instruction, and I want someone with experience who really knows what they're talking about.

It's always good to have someone new and refreshing come and teach!



ADVERTISING WITH US

As of October 1st, advertising is available for our eBlast, Newsletter and Website. Area events will be listed as public service and reciprocity is expected with all area locales. Advertising for out of area and State will require to be listed with Publicity requirements.

Advertising Types:

Samples:

Costs:

Type #1 Personal	Business cards (dance instructors, DJ's, etc.)	\$10.00 per issue (3 mo. minimum)
Type #2 Business	Dance Studios, dance events, vendors, etc.	\$25.00 per issue (3 mo. minimum)
Type #3 Group	Dance clubs, dance team, etc.	\$15.00 per issue (3 mo. minimum)

Advertising Medium:

eBlast:

Content:

Types 1, 2 & 3 Name, specialty, address, phone, e-mail address and website links

Newsletter:

Type #1 \$25.00 per issue (3 month minimum)
Type #2 \$85.00 per issue (3 month minimum)
Type #3 \$35.00 per issue (3 month minimum)

Types 1, 2 & 3 eBlast plus...weekly schedules, topics, times, instructors, DJ's, costs, etc.

Type #1 \$25.00 per issue (3 month minimum)
Type #2 \$85.00 per issue (3 month minimum)
Type #3 \$35.00 per issue (3 month minimum)

Website:

The website provides free listings in the following categories.
(Please use the appropriate button on the left to add your listing)

- Networking
- Multi-Day Events
- Calendar - For regular occurring weekly or monthly events

Banner

Front page - \$50. per month (minimum 3 months)
Other pages - \$25. per month (minimum 3 months)

Process requirements: All advertising must be proof ready in jpg form and submitted to butler_john@bellsouth.net. Payments must be sent prior to any distribution of advertising. All payments are to be sent to the SFSDS P.O. Box address. eBlast advertising and/or website advertising should be distinguished and specified at time of request.

Who We Are And What We Do

We promote dancing, dance education and fellowship within the South Florida Swing Dance Community and we encourage cooperation and cohesiveness among our dance professionals and venues.

South Florida Swing Dance Society

P.O. Box 81-4147
Hollywood, FL 33081-4147



PLACES TO GO DANCING.....

BOCA

Boca Salsa Club -SE. Mizner Blvd.-561-394-2626

Showtime Dance and Performing Arts Theater-Boca- Salsa dance every Monday - Zumba lessons every Wednesday at 7:30 pm- all ages welcome- pay as you go- Belly dance every Thursday from 6pm to 7 pm-503 SE Mizner Blvd. Suite 73-561-394-2626

Fred Astaire Dance Studio -Boca -561-391-8591

DELRAY

The Grand 5850 West Atlantic Avenue in Delray, west of Military Trail (561) 495-4428.

Delray Beach Marriott Hotel -10 N. Ocean Blvd. (A1A)-561-274-3200

PALM BEACH

The Plaza Ballroom- in North Palm Beach - Wednesday nights-Latin music mix Thursday-Oldies, Doo Wop Friday-Club Mix music-Saturday night-ballroom/Latin mix Sunday-Ballroom mix-also belly dancing and yoga lessons-at 111 US Highway 1- Info: 561-842-0111 or www.plazaballroom.com

Dancesport is located at 2250 Palm Beach Lakes Boulevard, Suite 112, West Palm Beach- Info: 561-471-3232-The owner is Angelo-grand opening was a few weeks ago- great dance floor www.carusodancesport.net

"Peggy Party" - in Palm Beach-Peggy Middleton sponsors a dance party, usually the 3rd Sunday each month at Alec Lazo's Paramount Ballroom in Palm Beach-she hires dance hosts- -NOTE: (she is also the owner of Avenue Revue in Palm Beach for consignment ballroom gowns) Contact her: 561-655-3235

Ritz Ballroom - Check out our web site for all Parties & Groups www.RitzBallroom.com. The Ritz Ballroom 651 West Indiantown Rd, Suites G & H, Jupiter Fl. 33458, (in the Colonial Plaza, one block west of Military Trail or 2.5 miles east of 95,exit 87A), 561-746-0461.

FT. LAUDERDALE

Dance Moves in Lauderdale-by-the-Sea -located at 220 E. Commercial Blvd. on the second floor above the Kwik Stop at the corner of Seagrape. Please park at the bank across the street. For more info: 954-566-9779.

Dance Moves on Friday Nights – SFSDS has group classes; www.SFSDS.com; Host Programs and if you need tweaking and fine tuning with your WCS? more information, please contact Susan Marks @ (954) 435-8990.

Rhythm-N-Motion Ballroom Dance Studios - 7140 Stirling Road, Davie FL 33024; (from I-95,exit on Stirling Road and go west, pass 441 Until you get to Davie Road. The Ballroom is behind the McDonalds on the left) (From the Turnpike, exit on Griffin road and turn left on Davie road pass Stirling and make a quick right at the McDonald Plaza) For more information call 954-239-8503 Alexandra

Feathers Ballroom Dance Studios is located at 4343 South State Road 7, Davie. It's on 441, about a mile north of Griffin Road on the west side of the street. Phone: 954-791-6239. Website: www.feathersballroomsdancestudio.com.

POMPANO BEACH

Ballroom Dancing every Saturday night at the Tower Ballroom located at 2302 East Atlantic Blvd. -Pompano Beach, FL 33062. Contact Bobby at 954-563-2269. Just look for the lighthouse at the corner of the building to identify Tower Ballroom (east of Federal Hwy).

'Henry's Hideaway'- operated by St. Henry's Church in Pompano Beach- all social activities are open to the public, at least 21 years of age - now in their 26th year-St. Henry Catholic Church-1500 South Andrew Avenue-Pompano Beach, FL 33069- For info. about membership and reservations for shows: 954-785-2450 or email: hideaway@sainthenrys.org

Star Ballroom- For a 'ballroom fix' on Friday nights, try the tunes of James Joyce at Star Ballroom- Also, Saturday night at Star Ballroom hosted by Robert Robertson-good music mix of WCS and Hustle -8 PM to midnight all for \$12. Star Ballroom is across the street from Tower Ballroom. The address is 2309 East Atlantic Blvd. Pompano Beach, FL 33062. 954-782-7760 or for updated info: www.starballroominc.com

Pompano Civic Center - 954-786-4111; The Emma Lou Olson Civic Center is located at 1801 NE 6th Street in Pompano Beach, 2 blocks west of Federal Hwy (Rt. 1) and 6 blocks north of Atlantic Blvd. in the same neighborhood as Star and Tower Ballrooms!

DEERFIELD BEACH

Shall We Dance Studio- 954-254-3221.

St.Ambrose Church- Singles Social Dances -Every other Wednesday during the 'season' -380 S. Federal Hwy.- Deerfield Beach – Held on the 1st and 3rd Wednesday of the month until May 19, 2010- Cover: \$8.00 donation includes light refreshments and DJ music- All singles welcome- Info: Rosemary(954) 943-7158- dances at 7:30 pm in the Parish Hall.

COCONUT CREEK

Goldcoast Ballroom has dances open to the public on Saturday, Sunday, Tuesday and Friday nights- For classes and schedules.-Coconut Creek- 954-979-0770.

SUNRISE

Salsabor Tropical- offers lessons and parties afterward- Cha Cha, Mambo and Salsa. Classes and parties a great: Tuesdays at 'Feathers' Dance Studio in Davie (Salsa, Mambo); Thursday's at Island Bar and Grill in Tamarac (Cha Cha, Mambo); Fridays at Congas in Sunrise (Salsa, Mambo)- For lessons, schedules, locations and fees: 786-290-0376 or mrsalsabor@yahoo.com

WESTON

Casa Salsa Dance Studio-The first Latin Dance Studio in Weston - 2 Dance Floors, one inside and one huge dance floor outside-DJ spinning the best Salsa, Bachata, Merengue, Cha-Cha-Cha, Argentine Tango, Belly Dance, and more -Casa Salsa Dance Studio-140 Weston Road-Weston, FL 33326 Tel# 954-588-8085

MIAMI

Kendall Dance Studio - has a public dance party every Friday night with a class starting at 8pm. \$10 for the class and party that goes till 11pm. Please see their website at www.kendalldance.com or contact Mark Reed at 305-233-8700. Kendall Dance Studio 8838 SW 129th St Miami FL 33156

